

I. Introduction (approx. 1000 words)

1. Background

Within the context of my art practice I now choose to define myself as a *photomedia* artist (not a photographer). In *Light and Photomedia: A New History and Future of the Photographic Image* Jai McKenzie defines photographic works as light-space-time structures; I take this publication as a starting point for my thesis. Guided by my fascination with the physical properties and ethereal qualities of light I explore concepts of journey, place and ecologies of time. My thesis will serve as an expanded artist statement whereby I interrogate and attempt to deconstruct the methods, processes and motivations of my artistic practice. I plan to situate my practice within a broader social and artistic context drawing on reference texts on contemporary (expanded) photography theory, and other artistic practices, while also reflecting on my own personal experiences (through journal entries) which influence my practice. Presented in a photo book format (therefore lots of images) the thesis will have three main sections—*light*, *space* and *time*—in which subtopics such as journey, process and materiality will also be explored.

Thesis format

A combination of report on my research and practice, analytical essay and creative writing. (I know, not recommended) Currently researching "autotheory" or "autoethnography" as possible writing methods.

What is photomedia?

- Photomedia practices are defined by their use of light rather than the camera.
- Installation, projection, moving image, alternative photographic processes (cyanotypes, photograms), etc. fall under the umbrella of *photomedia*.
- The analogue/digital binary becomes irrelevant when we define work as light-space-time structures

2. Thesis Statement

A critical enquiry and personal reflection on how the relationships and interplay between light, space, and time influence and define *photomedia* as well as my own artistic practice. The importance of journey, materiality and process to my practice will be explored as subtopics within the three main chapters—*light*, *space*, *time*.

II. Body of Thesis (approx. 6000 words)

1. Light / Photomedia or Light-Space-Time Structures (approx. 1500 words)

1.1 Photo-graphy = Light-writing

- A brief look at the origins of photography. (Historical context)
- Photography today; a (very) brief overview discussing the ubiquitousness of photography. (Contemporary context)
- Examples of non-photographic forms of light writing e.g. suntanning, photosynthesis, bleaching of wood, impressioning at Hiroshima.

Reference texts

Nonhuman Photography – Joanna Zylinka
Light & Photomedia – Jai McKenzie
Towards a Philosophy of Photography – Vilém Flusser

1.2 Abstraction as Method: Light as Raw Material (Alternative heading: Light Objects: Light made manifest)

- An historical overview of abstraction in art and photomedia e.g. Abstract Expressionism, Bauhaus,
- The use of light as a raw material in the work of others and in my practice
 - alternative photographic processes
 - darkroom interventions
 - alternatives to photographic prints e.g. projection, installation, moving image, light objects
 - list artists

Reference texts

Photography is Magic – Charlotte Cotton
Light + Photomedia – Jai McKenzie

1.3 Magic in Photomedia

- Definitions of 'magic' in art and photomedia.
- Discuss the physical properties of light and optical phenomena.
- The sublime in art.
- Exploring the metaphysical through non-representational imagery (links to Abstraction as Method)

Reference texts

Theory of Colours – Johann Wolfgang von Goethe
Opticks – Isaac Newton
Light & Photomedia – Jai McKenzie
Photography is Magic – Charlotte Cotton
The Work of Art in the Age of Mechanical Reproduction – Walter Benjamin
Towards a Philosophy of Photography – Vilém Flusser
The Sublime – ed. Simon Morley

1.4 Journal entry (approx. 500 words)

Light and "Magic". Art that moves me speaks to some magic. Discuss what am I trying to find and communicate with my work.

2. Space / Being Elsewhere: on Journey, Place and Non-Place (approx. 1500 words)

2.1 Place and Non-Place

- Definition of places and non-places
- Examples of how I use place and non-place in my work.

Reference texts

An Introduction to Supermodernity - Marc Augé
Place: Artworks – ed. Tacita Dean
Take Place: Photography and Place from Multiple Perspectives – ed. Helen Westgeest

2.2 Tourism: an Anthropology/Phenomenology

- Why do people travel?
- Discuss different modes of travel.
- The landscape as metaphor.

Reference texts

The Tourist: A New Theory of the Leisure Class – Dean MacCannell
The Tourist Gaze 3.0 – John Urry, Jonas Larsen
A Phenomenology of Tourist Experience – Erik Cohen
The Anthropology of Tourism – Nelson Graburn
Mickey, Minnie, And Mecca: Destination Disney World – Cher Krause Knight

2.3 The in-between: Liminality/Liminoid Experiences

- Describe liminal vs liminoid experiences
- Travel as a liminoid experience.

Reference texts

Various academic essays on liminality/liminoid experiences

2.4 A Tale of two journeys (method)

- Journeys through space when taking photos.
- Journey as contemplation
 - The mind walks at three miles per hour (Rebecca Solnit)
 - Discuss artists that walk: Richard Long, Hamish Fulton, Garry Fabian Miller, etc.
- Journey through process in the darkroom.

Reference texts

Wanderlust – Rebecca Solnit

A Field Guide to Getting Lost – Rebecca Solnit

Essay mentioned in Artistic Research Focus Group (Thinking)

2.5 Journal entry (approx. 500 words)

*walking in nature; role of wanderlust and journey in my life; on being an "other";
a note on identity politics and privilege.*

3. Time / A counterpoint to Cartier-Bresson's 'Decisive Moment': on Duration + Ecologies of Time

(approx. 1500 words)

3.1 Representing timescales in photomedia (cosmic, geological, biological)

- The landscape as a marker of geological time.
- In my own practice
 - cosmic time: the sun; astronomical imaging; through abstraction
 - geological time: rocks/tundra in the landscape
 - biological time: the body, the (hu-)manmade, me

Reference texts

Nonhuman Photography – Joanna Zylińska

Light + Photomedia – Jai McKenzie

3.2 A (very) brief look at time in moving vs still photographic images

- Representation and experience of time in photography vs cinema.

Reference texts

The Cinematic ed. David Company

Nonhuman Photography – Joanna Zylińska

Art and Photography – David Company

Light + Photomedia – Jai McKenzie

3.3 What does it take to make a contemplative practice?

- Discuss sustained exposure in my practice i.e. process/method
- Discuss use of the body/hands in making. i.e. materiality/craft
 - thinking through making
- Reference to my Essay on Method from LB1

Reference texts

The Craftsman – Richard Sennett

A Field Guide to Getting Lost – Rebecca Solnit

Art and Photography – David Company

3.4 Journal entry (approx. 500 words)

contemplation/reflection/meditation/slowness in my practice; why the durational aspect of my process is important to me; somehow I feel that things that are worthwhile should always take time; perhaps an idea related to craft e.g. slowness as protest, use of the body.

III. Conclusion (500-1000 words)

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